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because the main word subordinates the others in a semantic way and this subordination is not expressed grammatically.

As for the aphorisms and proverbs, we have the similar approach i.e. the words in aphorisms and proverbs are not independent members of a sentence; they are equal to one single member. Of course, the words used in aphorisms and proverbs are syntactically related (in case, person and number) but they carry a whole meaning and can not create syntagms.

An idiom, a figurative expression, an aphorism or a proverb may be an individual member of a complex sentence, e.g. *merwmunet, at vayarbeb, radgan "zogJer tkma sJobs aratkmasa, zogJer tkmitac daŠavdebis"* "Believe me, I do not exagg c gdm ɳ

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His glowing eyes flash sombre light.
And there midst man-wrought hell and woe
That knight protects our souls from blight!"

("Letter of a Pshav soldier to his mother")

When the soldier starts thinking about his mother, he feels like he is home, he hears the voice of weaver's loom instead of the mil cannons and he is looking at his mother like she is sitting next to him. The distance does not hinder them:

"When battle's surging din is hushed,
And thoughts invade my mind once more,
I seem to see thee, mother, combing
Wool in the quiet of the night."

Grigol Robakidze wrote about this masterpiece by Vazha-Pshavela:

"This is more than "literature".

This is exactly how Vazha sees "the great mother" of Georgians. For him, King Tamar is alive eternally; he praises and talks to her as if he is looking into her eyes.

Vazha can talk to dead people, bring them alive, understand their thoughts, and embrace their hands.

Vazha-Pshavela brings together in the same time and space well-known, courageous men from different periods of time, and sometimes time difference between their lives and works is centuries. Mindia, Mamuka and Khirchla – warriors from XII-XVIII centuries fight together in Kakheti, Bakhtrioni, and according to poem "Gogotur and Apshina" they celebrate a religious holiday together in Pshavi.

For this exact reason, some of his poems are olamic in their meaning.

Readers do not think it is impossible. They trust the poet.

Vazha-Pshavela believes that what his generation could not do, future Georgians will be able to accomplish. The poet says as his testament that future generation will make Nikoloz Baratashvili's wish come true.

"The yearnings of my restless soul will no in vain have glowed,
For, dashing on, my steel has paved a new untrodden road.
He who follows in our wake, a smoother path will find;
Daring all, his fateful steed shall leave dark fate behind"has i[illegible]rk fMamuka

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(„Они унылые мечтанья / Живее пробуждают в нас“)
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„В дверях эдема ангел нежный
Главой поникшею сиял,
А демон мрачный и мятежный
Над адской бездною летал“.

(„Ангел“)

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„Дух отрицанья, дух сомненья
На духа чистого взирал
И жар невольный умиленья
В первые смутно познавал“.

(„Ангел“)

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„Прасти, – он рек. – тебя я видел
И ты недаром мне сиял:
Не все я в небе ненавидил,
Не все я в мире презирал“.

(„Ангел“)

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Tamar Vashakidze

Translations by Ana Kalandadze (A. S. Pushkin)

Translations by Ana Kalandadze are virtuosic – decorated with exceptional paints, represented with the author's spirit, materialized by entrancing poetic power and pertness – elevated.

The translator should not be inferior to the author in terms of poetic abilities in order to make readers perceive the message of the author, the variety of poetic characters and the musicality of the phrase. That is why the poetry lovers are not often satisfied by the translated text – they cannot perceive the original idea and expect much more – the match for the original that naturally requires the excellence of the translator in the poetry.

Translations by Ana Kalandadze are undoubtedly distinguished. They perfectly express feelings and impressions as well as poetic ornaments and the stylistic structure of the author's original works.

Working on A. S. Pushkin's poetry is equal to the poetic heroism. While reading Ana's translations you can feel neither any compulsion nor the excessiveness of thoughtfully picked words and artificial phrases, on the contrary, you feel that the translations are Pushkin's impressions written at one blow – very close and natural to Ana's poetic world. For example, the poem "An Angel" by A.S. Pushkin begins with contrasts: the shining angel is standing by the door of the Eden and the rebellious demon is circling above the hell. The Georgian translation accurately expresses the idea of the original work. The difference is that at the end of the second line the word *kentad* "lonely" is added that rhymes the final word of the fourth line *prenda* "He was flying".

The ending of the poem is especially impressive when the half-converted demon is asking for forgiveness from the angel. Ana Kalandadze (unlike the original) makes the evil spirit directly say that the angel wanted to convert him - this expression highlights the feeling of gratitude after asking for forgiveness. It is also noteworthy that the word *gsurda* "you wanted" rhymes the final word of the poem *mZulda* "I hated" really well.

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Nino Vakhania

Beginning the professionalism of writing and peculiarities of Georgian literary life In the second half of the 19th century

Summary

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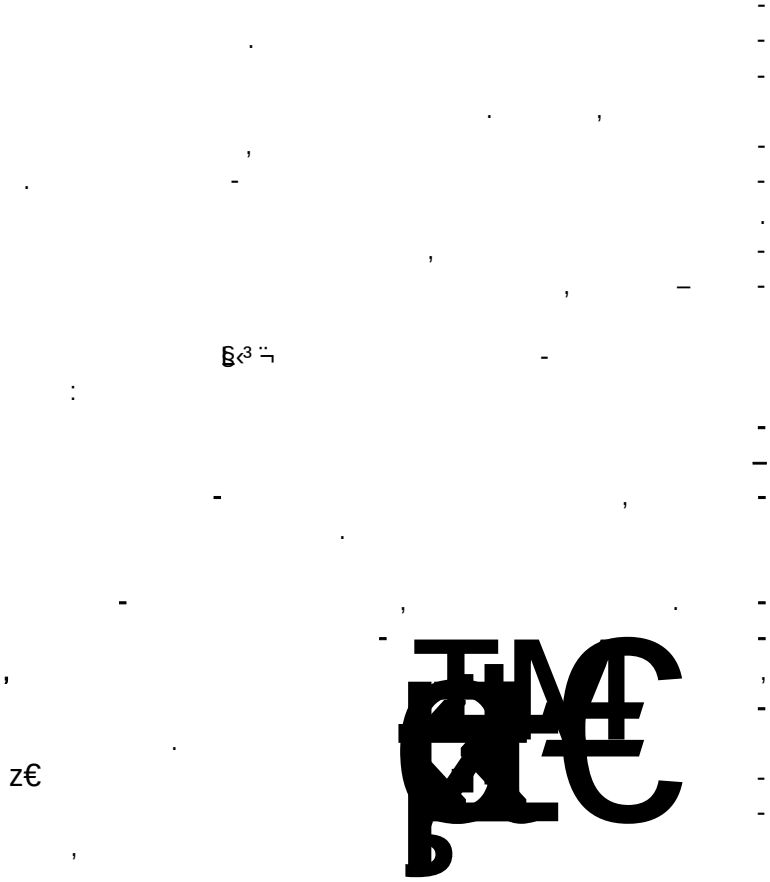

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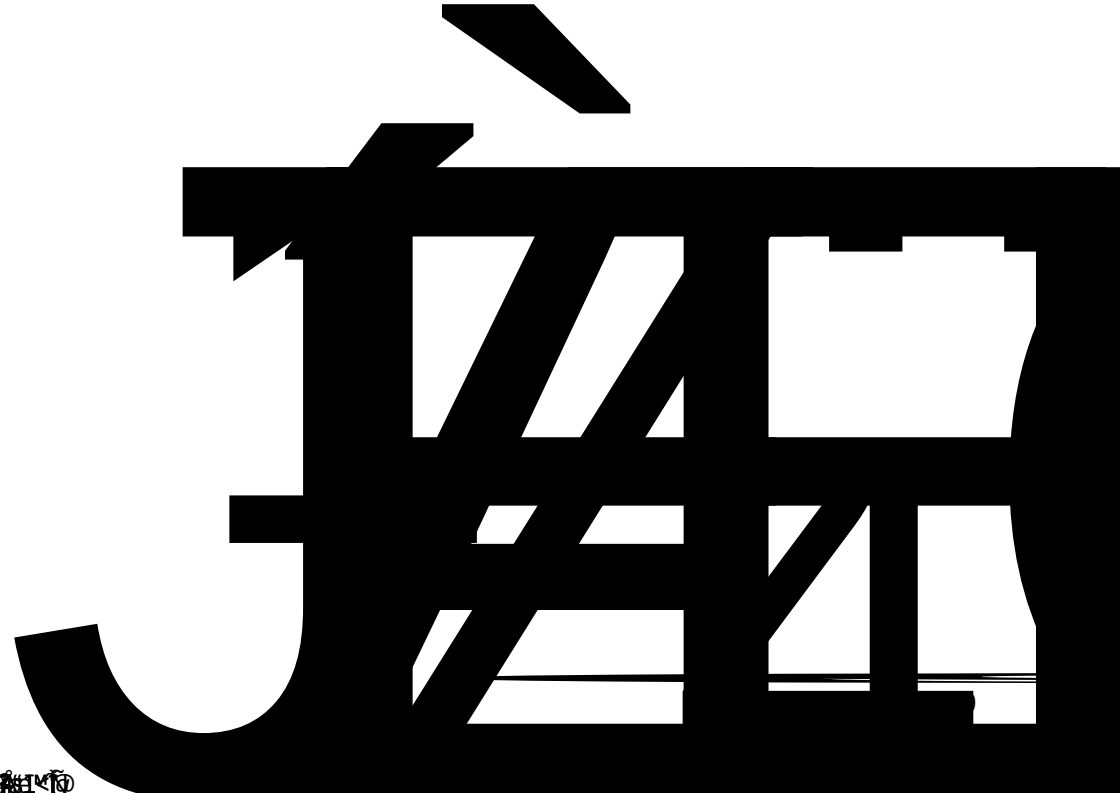

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Khatuna Tavdgiridze

Thus, modern political transformation of mythoimages, their formations as modern political metapohors and idioms express very deep and latent process: deep connection with modern social and political thinking, ancient totemic and cosmogony general imagination, general universal memory.

Modern thinking makes resurrected just fundamental, universal images completely uncosciously to create new political mythometaphors because universal, mythical-archetype preimages are eternal, steady cultural units. At any time new contents and narratives will arise, and found on them more or less connected with their original meanings.

Modern metaphor is a unique linguistic phenomenon, which has saved myth and mythical thinking

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author's view, Andrey Bely is the true prophet of Russia, who gave negation by the apocalyptic (and with it, incineration) way of the earth in the image of Petersburg.

"Andrey Bely is an absolute epileptic of apocalypse", - such was the impression that Grigol Robakidze had after his acquaintance with the writer in Paris, in 1907, at Merezhkovski's salon. This is how Georgian writer perceives Bely as poet: "His incinerated soul with supernatural sorrow without wings dashes over his own native burnt areas" and his pseudonym is explained by him in the following way: "Andrei" – involuntarily it occurred to him on "the first called" (Andrew the Fist Called); "Bely" -

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Бразговская 2012 – Е. Бразговская , Чеслав Милош: Язык как персонаж, Москва.

Гроис 2003 – Б. Гроис, Язык денег, ж. Художественная литература, №47.

Хаиров 2004 – Ш. Хаиров, Если есть бог, то это для меня язык, НЛО, №67.

Nona Kupreishvili

Language as a Character

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Maka Labartkava

Geographical Features in Poetic Speech

Summary

The vocabulary related to mountains and valleys is quite interesting in terms of creating literary characters. Such terms often imply literal meanings in the poetic speech, e.g. *am adgilebši ševxarodi mtebsa da mdelos* "I merrily looked at the mountains and the meadows in these places"; *is damilocavs zyvasa da xmelets šoreul cis kveš* "He will bless my sea and land under the distant sky"; *kldeebs exleba tovl-kari, dabla zantad dis yrubeli* "The wind and the snow are crashing up against the cliffs, the clouds are dawdling lower"; *gaxedav perdobs, gaxedav tKes, gaxedav dablobs – garindebula Kvelaperi* "If you look at the slope, the forest, the lowlands – everything is silent"; *ak iswavla isris srola, nadiroba, Jiriti, wKalze badis gadagdeba, amoxapva kviritis* "Here he learnt shooting a bow, hunting, riding a horse, catching fish with a throw net, removing fish

roe"; *karborio weroebs tKisken mierekeba, tKisken midis bakunit wvercancara bekeka* "The wind is driving the cranes to the forest, a little goat with waggling beard is pattering to the forest as well".

In the poetry the word "mountain" is often used as a symbol of spiritual or physical pain, e.g. *mtasavit mawevs gulze tkivili* "Pain is lying on my heart like a mountain"; *uckers da usmens yikyika*

(G. Tabidze). Sometimes the designation of a geographical feature is a substantive attribute itself, e.g. *tkven Cagixedavt kIdeebis gulši? ak w*

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The Abkhazian *aZˆZlan* // *aZˆzlan* denotes a mermaid, fair a

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Vladimer (Lado) Tatishvili

Spirit of Music

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T. Vasadze understands almost every single passage in his own way and tries to convince the reader. For instance, in his opinion, Tinatin looks very erotic when he meets Avtandil to express her feelings: “As it appears Tinatin uses all her strength and charm when she meets Avtandil to speak about love for the first time and give him a rough assignment. With her erotic look she opens the door of her intimate world for Avtandil, promises closeness and captivates him even more” (Vasadze, 2005:16). We think that the authors of the tenth grade textbook have the same opinion about this passage because they give such a task to pupils: “Find the verses that emotionally describe Tinatin’s beauty, her appearance and ensemble” (Language and Literature, 2012: 205).

It is obvious that this unreasonable discussion about Tinatin’s erotic look was caused by the word *ga*

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the term “philologist” fully expresses Sulkhan-Saba’s priceless manifold creative service. The great supporter of the Georgian word has the supreme right to declare Philo Logos “I love the word, Logos” which means “I love Crist!”!

All the above-mentioned oblige researchers of the Georgian word to judiciously find the roots of the Christian semantics secretly hidden in this word. The present paper deals with the attempt of analyzing several Georgian words (*independent*, *future*, *knowledge* and *sin*) to prove that

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confirmed by archeological and other cultural data. A complex and rich nature of the vine culture has been reflected in the language over the centuries, as a result of what we have a vast and varied vocabulary of viticulture with great history – a true witness of the rich history of viticulture in Georgia.

7. The names denoting agricultural purpose of vine varieties: *sayvine* ("for wine"), *sawuri* (“for pressing”), *samayre* ("for making must/fizzy new wine"), *badagi* ("for boiling grape juice"), *saperavi* // *sapere* ("color-giver"), *samyaya* ("for brandy")...
8. The names denoting the time of vine (grape) ripening: *adreuli* // *adriani* // *saadreo* ("early"), *sadadego* < *dadegi* ("start of a year" = September"), *sagviano* ("late") ...
9. The names denoting the growingplace of vine varieties: *dablari* ("lowland"), *maylari* ("highland"), *oJaleŠi* (Megr. **J**a "tree"]; *xeivnis-KurŽeni* ("alley grapes") ...
10. The names denoting the origin of vine varieties: *wobanuri* [in Kakheti there was such a village *Tsobeni* [VII-XII cc.]; *kiŠuri* [< “from the name of the village *Gishi* in Hereti (present Saingilo)]: *giŠuri* > *kiŠuri*], *budeŠuri* ["*the place under this name can be once in eastern Georgia and old Albania*"]; *aragvispiruli* ("from the name of river Aragvi (bank)"), *ojiuri* ("from the name Ozhi"), *gavazuri* ("from the name Gavaza"), *kaspuri* ("from the name Kaspi"), *gorula* ("from the name Gori"), *cicka* {< from the name of village Tsitskhe or Tsitskiuri]; *xotevuri* [<village in Racha: Khotevi]; *klarJuli* (“from the name of Klarjeti”), *matanauri* ("from the name *Matana*"BDC BT1 0 0 1 271.03 280.92(t)5(an

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Triticum zhukovskyi Menabde et Eritzjan ,
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Декапр[illegible]2; Жуковский 1964: 98-144; RLEPC 2013: 408].
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Nani Khelaia, Ramaz Shengelia

Wheat in Georgian Traditional Medicine

Summary

Origination of the most contemporary cultivated plants is associated with the territories of Southern and Western Asia, as well as South Caucasus.

Teaching about cultivated plants is associated with the name of N. Vavilov. Later, new data were added on the basis of in-depth research of the genetic principles. Though, botanical-geographical regions established by Vavilov still remain unchanged and, mostly, coincide with the territories of the ancient civilizations. One of such regions is south-western Asian center, including South Caucasus, considered as the center of evolution of the cultivated plants of independent significance due to its nature and history. It is known that the origins and centers of emergence of the cultivated plants should be sought in the territories of countries where the numbers of wild representatives of the specific families are high, though, according to the latest data, not only quantities but also high numbers of the different wild varieties are of importance.

Goals of our research include:

Identification of the botanical-geographic origin and distribution area of the wheat;

Seeking of the respective names of the wheat in the written monuments in old Georgian language and identification of the term denoting this crop in the other language, as well as in the historical sources and definition dictionaries of Georgian language;

Identification of the botanical-systematic substance and synonym names of wheat species, sub-species;

Given the medicinal properties of the wheat and its products, their application in traditional and scientific medicine.

South-western Asian geographical region is regarded as the place of origin of the wheat and the territory of our country is regarded as its part, in particular, these are Kartli, Mukhrani, Alazani Valleys. This region is regarded as the center of origination of cultivated wheat, where there are

Triticum macha Dekapr. et Menabde – Makha, endemic of Western Georgia, transferred to wild nature, Lechkh. pomola, Chan. Mokha'

Triticum monococum L. Gvatsa – Zanduri, Einkorn wheat;

Triticum montanum Makush. wild Transcaucasus Polba;

Triticum palaeo–colchicum Menabde – wheat of Colchis, endemic Georgian, wild;

Triticum spelta Host Spelta – Real hulled wheat;

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[Khelaia 2007: 201-207; Gagnidze, Khelaia 2009: 94-97]. ( ) -
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To achieve this goal, we conducted researches in several areas:

Identification of the names of medicinal plants in the Garden of Eden and Hecate's (Medea's) garden applying comparative analysis;

Specification of botanical-geographical identify of these plants, paleobotanical analysis;

Collection of information on their use in the traditional medicine based on the ethnological materials;

Collection of information on their use based on so called "proven medicine" materials provided in the written medical sources;

Collection of information on their use in modern scientific medicine.

According to the Old Testament and New Testament, supposedly, 46 plants grew in the Garden of Eden, 8 of them are for ritual purposes, 9 – medicinal plants, 26 – suitable as food and 3 –

Asian center, including Asia Minor and South Caucasus. As for the extreme southern part of the Garden of Eden, it reached Abyssinian center that covered the territory of Ethiopia.

Both centers are distinguished with particularly characteristic flora of the cultivated plants. It should be noted that wheat, vine and pea have propagated to Asia Minor from South Caucasus; and barley and date-palm – from Abyssinian center, in particular, from the region of Ethiopia. It turned out that both gardens contained laurel, sarsaparilla, mandrake, lentil; while olive and mustard were in Eden Garden only. From the eastern Asian center there occurred also the figs. In both gardens there were the common beans that, according to Vavilov, are from south Mexican, Central American, South American subtropical regions on the ocean shores. How these plants occurred in these gardens is subject to further researches.

As we can see, origin of some plants of both gardens, their eco-topological data, and genesis issue, with respect of one or another floristic center offer that their composition, regarding the climate, is quite heterogenic. In addition, we can suppose that the population of the ancient civilization, due to climate changes, have changed their location, through overcoming of the serious ecosystems. People used to migrate through sea expeditions, as well as by roads. Supposedly, population of these civilizations used to import and export the diaspora (roots, root runners, tubers, bulbs, fruits, seeds) of various plants used for medicinal purposes.

In our opinion, such migrations and exchange caused movement of the above considered plants from neighboring and quite remote botanical-geographical centers to the territories of South Caucasus and Asia Minor, i.e. to both gardens. As for existence of common taxons in these hardens, as a result of paleo-botanical analysis, we have established that of plants growing there, the common nomenclatures include: laurel, sarsaparilla, saffron crocus, common beans and mint. We suppose that this can be indicative of territorial closeness of these gardens.

We have collected information about the medicinal properties of the plants in the Garden of Eden and Hecate's (Medea's) garden in the ethnological materials dealing with the traditional medicine, in Georgian written medical monuments, literature about medical botanic and scientific medicine.

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power that determined the new vision of world, he even showed unfamiliar potentials of word. This added special tint to novels.

In these novels musical motives are shown as powerful down-flows stipulating author's narration and life-style of the tempers of characters. Music "helps" to creator in clearing up both cognition of personal being and generally in the understanding conformity to law of cosmos. Music is in excess in those episodes of these novels, where is shown irrational world. Pursuant to the opinion of Schopenhauer, music used to express not phenomenon, but essence of phenomenon, itself the will of world. Poetical and musical languages of Grigol Robakidze and Konstantine Gamsakhurdia are of special importance and original, they are both alike and even differ from each other. In Georgian modernistic novels are found archetypes of Georgian polyphonic music – in reflected in variation treatment of the same theme. In fact many secrets are shown in these novels influencing the writer exactly through new method of narration. This method first of all considers diverse variations of the synthesis of prose of poetry. Here philosophical and religious issues often have aesthetic value through poetical meditations. Music in these novels is shown as their internal backbone considering firmness of narration. In such polyphony where are equally included macro and micro-cosmos, eternity and transience, human and divine, characters of modernistic novel find a way in the labyrinths of secret world together with a writer in order to have answered questions.

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such a unity Trubetskoy called it an autarky which culturally exists whenever an entity can survive or continue its activities without external assistance. This is the second marker of Eurasian culture. The Eurasian concept of culture consists of the so called “The Demotic” state when the popular sovereignty is the organic and organized unity: people act not as the casual collection of citizens but a whole set of historical generations. The second part of this consideration, as a marker of Eurasian culture, is the so called “idiocratic state” with the leading ideology which should be orthodoxy. Meanwhile, according to Trubetskoy, the Eurasia is the cultural unity not due to its singularity but because of the fact, that it’s different sections are incorporated into each other and have no the real self-dependence without the whole. This culture in the East and the South-East adjoined the steppe or Turkish-Mongol culture and, by its instrumentality, it is in connection with the Asian cultures. As the last marker of Eurasian culture, we should take into consideration the idea of Trubetskoy that the Russian culture, enriched by the elements of cultures of the some other peoples of Eurasia, should be turned into a basis of the supranational Eurasian culture.

The article discusses these fundamental markers of the “Eurasian Culture”.

We found the newspaper series with the title The Eurasia (1929) at Slavonic Library in Prague with publications about the Soviet literary life. Among the articles included in the series we singled out the one showing a particular interest of Eurasianists in the works of the poets and prosaics